

MOTTO:—*Omne tulit punctum qui miscuit utile dulci.* —Horatius.

He who mingles the useful with the agreeable bears away the prize.

THE ETUDE

AN EDUCATIONAL MONTHLY
FOR TEACHERS AND STUDENTS OF THE

Piano Forte.

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JULY, 1885.

[No. 7.

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SEASON OF 1885.

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THE ETUDE.

PHILADELPHIA, PA., JULY, 1885.

A Monthly Publication for Teachers and Students of the Piano-forte.

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MUSIC study affords such an abundant amusement and pastime that often the earnest study is seriously impeded thereby. Pupils have been known to knead the keys of the piano as they would stroke the back of a cat, simply for the enjoyment of a pleasing sensation of touch. Progress will be slow enough with all the life possessed thrown into the study. So the pupil that desires to rise even to mediocrity must work, and not waste time by idly running over the keys. By far the greater part of talent lies in application.

"PLAYING by ear" is generally considered as an encouraging sign of musical talent, and such it would be if imitation and memory constituted all the endowments of a musical organization. In most cases, however, the habit of playing by ear or air is formed through a lack of genuine interest and earnestness in the study of music. This style of playing that is so much admired by the uneducated is, as a rule, poorly done. The tune attempted is by no means correctly played. The harmony, if it can be dignified by that name, is wretched. The commonplace accompaniment that is tacked on to some silly melody and thumped out, regardless of every principle of technic or taste, is by no means profitable to the player nor edifying to the listener.

Persons who indulge in that kind of practice, we have observed, never amount to much in the end. It is well enough to try to reproduce melodies which you have heard. This lends a freedom to the performance; but it is the con-

tinuing in it and practicing to excess, which often takes the place of methodical study, that is ruinous. One should have the ability to play by ear, but the regular study should never be interfered with by it. When asked to play before company, it is greatly more creditable to select something that has been committed from notes by the regular process of memorizing. Only matured musicians dare to improvise or play that which is not written.

No pupil in a school or elsewhere would for a moment think of appearing before others with his or her own version of a narrative that has been heard, but a selection would be made from abler hands, and every word carefully committed. It would be considered poor training and useless practice to allow pupils to recite in their own way poems they have heard, but only retained an imperfect idea of the original. This would be looked upon in the literary world as burlesque at best. In music it is not considered even poor taste to mangle good compositions that have been picked up by ear. Music affords ample practice for musical ears without this crude and ruinous indulgence of the sense of hearing.

At the meeting of M. T. N. A. the editor of THE ETUDE will present the following resolutions for consideration and adoption:

WHEREAS, Music has been proved itself worthy and eminently adapted to a place in our common school education, and that the public schools are a direct and powerful means for the dissemination of a knowledge of music among the greatest number, and

WHEREAS, Music has not been introduced to the extent commensurate with its importance and benefits, nor received a full and just recognition by our school boards and teachers wherever its introduction has been granted, and

WHEREAS, Many erroneous ideas exist as to its place in our system of education, and

WHEREAS, The claims of music as a factor in our common school education have never been authoritatively set forth and presented to the boards of education and superintendents of public instruction throughout the land, therefore

Resolved, That we, the members of the Music Teachers' National Association, do heartily approve of any movement that will awaken a greater interest in our public school music.

Resolved, That a committee of five be appointed to investigate and further the claims of music in public schools.

Resolved, That this committee be empowered to issue a pamphlet containing such facts and statistics that shall aid to a better understanding of this subject.

The movement is a timely one, one that every educator and musician can heartily endorse. It has met with unqualified favor from all who have heard of it through the columns of this journal. The association can do no greater honor to its existence than to be identified with movements of this nature. It is hoped the measure will not only be approved, but the idea carried into practical effect.

THE PRIZE PIANO INSTRUCTOR.

In this issue we should, according to previous announcement, publish the names of judges for Prize Piano instructor. We will defer this announcement until next issue. At the Convention of music teachers in New York we will interview a number of leading musicians, and then form a more satisfactory committee than by correspondence.

Quite a large number have entered for competition, among them several ladies. It has been thought advisable not to restrict the competition to those who have registered up to July 1st, but allow free entry to all up to the time of closing competition. Six to nine months more will be given to prepare the work. It may be that competition will not close until this time next year.

The work should be in the market for the fall trade of 1886. We are disposed to allow competitors ample time for preparation. The nature of the work requires careful testing of material used. We look forward to having a work perfectly adapted to the American student as the result of this competition.

TO SUBSCRIBERS.

AFTER the September issue, 1885, the annual subscription to this journal will be ONE DOLLAR AND FIFTY CENTS (\$1.50). Single copies, 15 cents. The reason of this advance is that twelve numbers of THE ETUDE cannot be furnished for \$1.25. We carry very few advertisements, and depend mainly on the profession and not the trade for our support. Our plans for the coming year demand a greater subscription price than is now paid.

We will engage for the next year the best professional talent on our journal. We will have associated with ourselves two other well-known writers. Our contributors' list will include most every known writer on music in the United States.

All subscriptions renewed before the September issue will be rated at \$1.25. By this, is not meant that the renewed subscription begins with September, but from the time it would expire.

This issue and the next will be somewhat smaller than our usual size. This is done to save expense. There is really no necessity for publishing full issues during the hot weather. Teachers are not at work and pupils do not practice. We intend to make the Holiday issue twice the size, which will more than compensate for what is now lost. We feel that our subscribers and friends will approve of this change. Those who have watched our career will know it is done to allow scope for more reading matter, and not a business shift. We are gratified that there is a demand for THE ETUDE; but we are far from speculating on that demand.

THE AMERICAN ELITE EDITION

We have on hand the complete catalogue of this elegant edition of "Modern Classics" which are freely advertised in this issue. Our patrons can have any of the music from this catalogue sent them, on sale, to examine at leisure during the summer, and those who are not personally known to us can share the same privilege on the presentation of a guarantee of good faith.

There are twenty novelties published every week in this edition, and lately some very valuable salon music. A continuation of the catalogue will be sent on application, and all sold at the usual deduction to the profession. In ordering from the catalogue, the number of the piece will suffice to designate it.

MUSIC TEACHERS' BUREAU OF ENGAGEMENT.

We will not print any of the vacancies we have received during the past month, as this issue is somewhat smaller than usual and space is in demand.

We have added for the further usefulness of our Bureau the Modern Languages. Our operations now embrace Music, Fine Arts and Modern Languages. These departments in our educational institutions are closely connected, and quite frequently the same teachers do duty in two of them. Teachers who have had no experience, and those who are capable of instructing only beginners, have very meagre chances of procuring a position through this Bureau. Our calls are for teachers of ability and successful experience. We have been obliged to refuse to register a number of persons, being assured their application to college authorities would not be recognized. During the coming month will be the greatest activity in this work, and those contemplating a change or desiring positions should apply as early in the month as possible.

CHICAGO MUSICAL COLLEGE.

DR. F. ZIEGFELD sends us one of his annual catalogues, which is in itself a model of topographical work, containing, besides all wished-for information about College of Music, a Musical Lexicon, of course in an abridged form, but of permanent value, a Dictionary of the principal musical terms in use, a list of composers and their principal works, and other miscellaneous musical information. This little work will be sent free to any address by applying to Dr. F. Ziegfeld, 501 West Adams Street, Chicago, Ill.

The faculty in this college includes the following: Piano—Dr. F. Ziegfeld, J. J. Hattstaedt, William E. Louis, Adolph Koelling, Louis Falk, Lizzie Campbell, L. Clare Osborne, Gertrude Hogan, Addie Adams Hull, Emma Sager, Lizzie Lee Warren. Vocal Music—Noyes B. Miner, director; Mrs. Helene Huefner-Harken, Mrs. O. L. Fox. Organ—Louis Falk. Violin—William Lewis, Joseph Vilim. Violoncello—Meinhard Eichheim. Flute—Eberhard Uriel. Harmony, Counterpoint, Canon and Fugue—Louis Falk, Adolph Koelling. Composition—Louis Koelling. History of Music—J. J. Hattstaedt. Elocution—Mrs. Laura J. Tisdale. Foreign Languages—Henry Cohn, German; Candido Rosi, Spanish; Leontine Arnot-Cohn, French; G. Mantellini, Italian. Physiology of Vocal Organs—Dr. Boerne Bettman.

At the commencement just closed there were eleven gold and silver prize medals awarded to the successful competitors, besides granting

forty-seven teachers' certificates to those who have passed the prescribed requirements. The prosperity of the college is best indicated by the twelve hundred pupils who have received instruction in the college during the past year. The Chicago College of Music is the most prominent musical institution in the Great West. Chicago is not only a great distributing point in commerce, but it is likewise becoming a centre from which emanates the highest art culture.

We have just received the Annual Circular of the School of Music, DePauw University. The school embraces a faculty of fifteen, with James H. Howe, formerly professor in the New England Conservatory, as Dean. The school is provided with a fine Music Hall, with every convenience for thorough work. The courses of study embrace a wide field for vocal and instrumental culture. The course leading to the degree of Bachelor of Music, on page 6, is a new idea, and an excellent one.

Under the department heads, not only the works for preparatory and collegiate study are given, but also the authors' names, and their opus numbers are given fuller than we have ever seen in any of our college or university annuals.

The number of students catalogued are as follows: Piano-forte, 95; Stringed Instruments, 27; Harmony, 11; Voice, 11; Organ, 2; Cornet, 2; Sight Singing, 40; Chorus, 150; Orchestra, 35. The tuition, room, and board, are on very reasonable terms.

DePauw University was formerly called Asbury University. We understand that Hon. W. C. DePauw means to make it the largest and finest university in the Central West. He is continually spending time and money to perfect the departments. He has this year added a Normal and Medical School.

Greencastle is built on one of the highest points of the State, and has good railroad connections. It certainly ought to become a musical centre. We wish Mr. Howe all success in his work. The field is very large; and with the substantial assistance of Mr. DePauw, who we understand takes an active interest in the school, combined with the experience of its dean, it certainly will be made an institution for the promulgation of a great amount of fine musical culture.

A TEACHER of many years' experience, and especially fitted for the position, desires an opportunity to teach the first grades of piano playing. Will also teach vocal sight reading and harmony. The South preferred.

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Teachers' Department.

If the teacher takes the opportunity to bring before the pupil at once, the results of the comparisons by practical execution, then technical exercises may be introduced that are often more fruitful than all the dry practice of studies and solfeggios. It is an excellent plan, especially with advanced pupils, to make them explain to us the internal connection of the objects just treated of with them. In music there is nothing without cause and effect, reason, and consequence; everywhere there is a why and a wherefore. For example: Why are there different keys? Why is a composition called a rondo, and not a variation? Whence are the different effects of different cadences? Why is the dominant chord

always a major harmony? Indeed almost every exercise, whether for the voice or the piano, will give the teacher an opportunity of drawing out from the pupil how much he has understood of the exercise he has been performing, and of adding to his technical instruction. The discussion and exercises connected therewith act with surprising effect upon the perfection of the scholar; as they teach him principally to understand, and properly comprehend the compositions put before him. There is no doubt but that children read and retain in their mind that which they best understand, and comprehend completely. Thus each "why," skillfully used, is a magic word for the whole mental power that we have to cultivate and call forth in our pupils; and yet it only seems to give a mere motive for attention. These means to awaken the attention, often became for me the unexpected clue to the way whereby the scholars themselves discovered technicalities, whose exposition I by no means intended to impart, and they arrived at their complete perception by the use of a single word from me. Thus the self-discovered matter acquired by our questioning is of the greatest value, and gives the strongest zest for further exertion and attention.

There is one illustration which will be found useful in giving people an idea of the relative movements of the fingers, wrist, and arm. These movements may be compared to those of a door swinging from hinges fastened to a firm wall. In finger-playing, the finger is the door, the first knuckle-joint the hinge, and the hand the wall. The wall does not move when the door swings, nor does the hand move in finger passages. In what is known as wrist-playing, the whole hand is the door, the wrist the hinges, and the forearm the wall. Consequently, in wrist-playing the arm is still and the hand moves as a whole, the fingers having no motion of their own. The illustration may be still further extended as regards playing from the elbow. The forearm, hand and fingers become one compact body—the door; the elbow joint may then be considered the hinge and the upper arm the wall. This ought to impress on the pupil the propriety and necessity of limiting the movement, as in the illustration. He must be cautioned not to move that part of the hand or arm which represents the wall. That part must not be held still, but must be allowed to lie still. Endless repetitions only will fix these principles of finger, wrist, and arm motion in a scholar's mind. A principle once explained is forgotten; ten times explained becomes somewhat familiar; one hundred times explained is remembered.

If we are asked, "How should the scholar play or sing the lesson to consider it learned?" We should answer, many successive times without a mistake, and, after that, be reviewed daily for some weeks. It seems to me a good plan for the teacher to spend a good deal of his hour with the scholar on the new lesson, especially at the beginning of the course. Help the scholar to overcome the most of the difficulties, and perhaps half learn the lesson while you are with him, and he will work with courage and pleasure, and the playing of the lesson will occupy but a little time when you come again. This picking out a new lesson by the scholar alone is discouraging work, especially at first.

Above all, have a right understanding of the office or use of a teacher. It is in reality the highest in the world. It may not be so considered, but that does not alter the fact—it is so. Music may not be the most important thing to be taught, but you occupy a place in the great fraternity on whose instrumentality the progress and improvement of the world, in a great measure, depend. It is, therefore, due to your profession that you should honor it in every proper way, that your interior character and outward appearance should be right, that your intercourse with your pupils should be characterized by such sincerity, courtesy, and gentleness, and such a hearty desire for their welfare, that you will secure their respect and esteem, not only for yourself, but for your calling.

(Continued on page 158.)

Pupils' Department.

SONATA.—The name "Sonata" is derived from the Italian verb "sonare," to sound, and was originally applied to describe a piece which has to be played, not to be sung. The old Sonata, as we have it from Biber, Kuhnau, Matheson, etc., contains the germs of the modern Sonata, but not much more; it was indeed rather to be considered as a shorter Suite, in so far as the first movement had a great analogy with the Allemande—the slower movement with the Sarabande and the last or quick movement with the Gigue. It was Emanuel Bach, who fixed the present form of the Sonata; and indeed it may be asserted that even the greatest works of this kind by Beethoven, are still founded or built on Emanuel Bach's original plan. Joseph Haydn, an enthusiastic admirer of Emanuel Bach, improved the Sonata greatly; to such an extent, that we could pass from Haydn's Sonatas direct to those of Beethoven, in so far as the latter form a direct transition without the intervention of Mozart's Sonatas as a connecting link. The modern Sonata consists mostly of three or four movements. The first movement determines its character, and the following movements have to harmonize with it, to heighten and to supplement its effect. Each movement of the Sonata may be said to form a separate whole, but each possesses an inner connection with the other movements; just as we find the different phases and periods of development of our innermost feelings connected with the principal feeling originating in a certain event. The principal or chief feeling may pass through several modifications, may appear stronger or weaker, yet will return to its first or primary state. It may also happen that very opposite feelings suddenly appear and vanish again, without leaving any trace of their presence. Such contrasts have but sparingly been exhibited by our great composers. Judging from the psychological point of view, they considered them as extravagancies or indications of a state of feeling which is decidedly not healthy. Strange to say, our most modern music relies greatly on such effects; from which we may make a judicious estimate of the value of modern music as compared with our grand old classics.

If we attempt to describe the respective characteristic expression of the movements of most Sonatas, we shall find that the first movement, with its symmetrically planned and broadly designed form, presents the firm and solid basis on which is founded the whole subsequent formal and ideal development. The slow movement is intended to soften and to tranquillize the mind, previously excited by the first movement, where passion is the leading characteristic feature. The Minuet or Scherzo stand between these great and striking contrasts, and prepares the mind for the Finale. The Scherzo, with its quaint humour, has to reconcile us with the darker and more passionate passages; wit and jest find here an appropriate field; and the composer has a welcome opportunity to show that, besides feeling and passion, he possesses also humour and an intelligent fund of joviality. It is the aim of the Finale to develop to the highest point, the character indicated and initiated by the first movement. Thus we find that the Sonata contains all the necessary material for a regular physiological structure, and the production of a really good Sonata is by no means the result of mere chance or accident, but the work is founded and built up on regular logical principles. The Solo-Sonata is like a mirror reflecting the innermost ideas and feelings which move the composer's heart; when these individual feelings, as in the works of our classic composers, are regulated and penetrated by deep study, by the observance of strict rules, which observance has by the discipline of incessant toil, become wholly instinctive to the composer, a work will be produced, which is intelligible to every one.—E. PAUER.

Liszt has become very stoop-shouldered of late years, writes Morris Bagby in the *New York World*, and this, with an added portliness, seems to have taken much from the effect of his tall stature. His face is full, round and smooth-shaven. His long white hair is so abundant,

that many wrongly suppose it to be a wig. The young lady pupils pick stray hairs from his coat when his back is turned, and wind them around a dress-button to save for souvenirs. Some have gained a considerable lock in this way. Liszt puts comfort above appearances. He wears either his long black Abbe's coat or a short, black velvet one, artist fashion; black vest and trousers; a pair of comfortable cloth slippers, without heel or back, into which he can slip his foot easily. The collar of his vest is cut out somewhat, and the linen collar attached to his broad plaited shirt rolls over a black silk tie in old-time fashion. When he goes out he wears an old-fashioned low-cylinder silk hat that somebody zealously brushes the wrong way. It is interesting to watch his face as he listens to a pupil play. If pleased, he looks up, nodding and smiling, and says, "Very good!" "Good!" "good!" "Bravo!" "Bravissimo!" or something of the sort. The master never remains long seated, but arises, walks the length of the room and back, perhaps stopping to speak to some one in his winning manner on the way, and then resumes his place by the pupil. But not a note escapes his ear in the meantime. As he passes, the pupils fall aside as though he were a king, and if he gives them half a chance some of the young ladies will grasp his hand and kiss it. The old gentleman seems to like it too. Often if he utters a word of praise or encouragement, the pupil will take his hand and imprint a kiss on it. I am quite certain, though, that he readily discerns whether it is policy or genuine regard that prompts these attentions. He knows how many pupils attend the lesson merely to be able to say that they have "studied with Liszt," but he is kind and generous to all alike, as he realizes that his remarkable personal magnetism is almost irresistible. His manners are those of an elegant man of the world, and yet they surpass in real grace and polish those of any person of I have ever seen. They are but the true expression of his nature, after all. Old age seems in no way to diminish his proud consciousness of being the "master" still, nor to cause him to relinquish the responsibilities of that proud title. His pupils, however, are his family, and so long has he been accustomed to be surrounded by them that they have become indispensable to him. At almost seventy-three years of age he works with and takes the same interest in them as of old.

TARANTELLA.—In Goethe's Italian Journey, we find the following interesting description of the Tarantella: "The Tarantella is a great favorite of the girls belonging to the middle and lower classes of Naples. Three persons are required to dance it; one beats the tambourine, and shakes its bells from time to time in the intervals of striking the parchment! the two others, with castagnets in hand, dance the simple steps. The Tarantella, like almost all popular dances, does not consist of regular steps; the girls rather walk or move rhythmically; turning round, changing places, or tripping about, whilst they keep opposite each other. The Tarantella is merely an amusement for girls, no boy would touch a tambourine or dance to it; the girls, however, pass their pleasant hours in dancing it, and it has often served as a distraction for melancholy. It is also considered an excellent remedy for the bite of a peculiar spider; this bite heals only through effects of exercise, which this dance speedily produces; but again, the passion for the dance itself is known to have grown quite into a sort of mania. It is a general opinion that the Tarantella is called after the above-mentioned spider, which bears the name Tarantola; but this opinion is false; both spider and dance come from the province Taranto, and both have been named after their native region. There is no real connection between the name of the provincial spider and the provincial dance."

So many advanced pupils and even young teachers have I found in the course of my teaching who had no idea of the differences of meaning in certain closely related matters connected with music, that I am compelled to believe that these distinctions are either not carefully drawn or not instilled upon by our instructors. Nothing is more common than to find persons who mix completely the ideas of rhythm and time. How often

do we read, even in learned criticisms, such expressions as this: the movement was in 2-4 time, and after so many bars the time changed to allegro. But it would puzzle any intelligent person who respects the meaning of the words to define the expression "2-4" time. And it would take but a moment to show that the expression is nonsense. Time is a period of duration, a part of eternity. It is measured naturally by years and days and artificially by months, weeks, hours, minutes, and seconds. A composer indicates the time which he wishes his piece to consume by indicating the rate at which it shall move either approximately by such words as allegro, largo, etc., or exactly by a metronome mark. These words and signs then may be properly called the "time" of the piece, since they show the relation of the piece to time. But the signs 2-4, 6-8 or what not? have no relation to time. A piece may be written in the first and afterwards changed to the second under the mark "L'istesso Tempo" which means in the same time, and be perfectly correct. When the composer directs us to return to tempo primo—i. e., first time—he does not refer to rhythm. This inaccuracy has undoubtedly crept in from the method in use to keep several persons together in a composition which they are all playing at once. A conductor beats time, and in so doing he waves his baton differently, according as the rhythm of the composition differs, but that does not make time out of rhythm, and the conductor may beat any number of different rhythms in the same time or vice versa. Let us then in future distinguish between time and rhythm, and speak of "common rhythm or 2-4 measure" never of "common time or 2-4 time."—*American Art Journal*.

EXPECTATIONS SURE TO BE DISAPPOINTED.

TO PARENTS.

- To expect children to be reasonable. That is hard for older folks.
- To expect your children to work earnestly without your interest and approval.
- To expect valuable services from teachers, without rendering an equivalent.
- To expect children to love home, unless you make it attractive. Teach them to sing together and, if possible, to play some instrument.
- To expect a teacher who has never been properly instructed to give valuable instruction.
- To expect a child to love to practice upon an instrument of thin tone, poor action, or in bad tune.
- To expect a child to make true progress, if he has a new teacher every quarter.

FOR TEACHER.

- That your students will all be bright, or your patrons frank and reasonable.
- To expect to teach music so as to interest your students, without being interested yourself.
- To expect to humbug the pupils by pretending to knowledge, where you are ignorant.
- To expect to excel in your art, without genuine love for it, for its own sake.
- To expect a student to take a double load of studies without becoming disgusted with study.
- To expect a tired child to practice music to profit.
- To expect a child that you allow to "sozzle" at the piano to advance rapidly.
- To expect a pupil to become a player by giving "showy pieces" instead of proper lessons and exercises.

FOR STUDENTS.

- To expect to acquire valuable culture without application.
- To expect a true teacher to let you have your own way, and yet be responsible for results.
- To expect that your genius will enable you to reach a place worthy of a true ambition without making the journey step by step.
- To expect that discerning people will take you "show pieces" as proofs of sound musical culture.
- To expect to learn music at "odd spells."
- To expect immediate results. "First the blade, then the corn, then the full corn in the ear."
- We should like to give proper credit for the above sensible suggestions, but do not know where they originated.

IMAGINARY PILGRIMAGE TO
BEETHOVEN.

BY RICHARD WAGNER.

THE postilion blew his horn; the Englishman drove on, calling to me that he would see Beethoven sooner than I.

I had gone but a few miles further when I unexpectedly came on him again. This time it was on the road. One of the wheels of his carriage had broken, but he still sat within in majestic calm, his servant behind him, in spite of the fact that the wagon hung far over to one side. I discovered that they were waiting for the postilion, who had gone on to a village a considerable distance in advance to bring wheelwright. They had waited a long while; and as the servant only spoke English, I determined to go forward myself to the village to hurry the postilion and the wheelwright back. I found the former in a tavern, where he was sitting over his brandy, not troubling himself especially about the Englishman; but I nevertheless succeeded in speedily taking him back with the mechanic to the broken carriage. The damage was soon repaired; the Englishman promised to announce me at Beethoven's, and drove away.

What was my amazement to overtake him the next day again. This time he had not broken a wheel, but had halted calmly in the middle of the road, and was reading a book; and he appeared quite pleased as he saw me again approaching.

"I have waited some hours," said he, "because it occurred to me just here that I had done wrong not to invite you to drive with me to Beethoven's. Driving is far better than walking. Come into the carriage."

I was amazed. For a moment I hesitated whether I should not accept his offer; but I remembered the vow that I made the first time when I saw the Englishman drive away:—I had vowed that no matter what might happen I would make my pilgrimage on foot. I declared this to be my resolution, and now it was the Englishman's turn to be astonished. He repeated his offer, and that he had waited hours for me, in spite of the fact that he had his wheel thoroughly repaired at the place where he had passed the night, and had been much delayed thereby. I remained firm, however, and he drove away.

To tell the truth I had a secret prejudice against him, for a peculiar feeling forced upon me that this Englishman would some time or other bring me into great embarrassment. Besides, his admiration of Beethoven and his intention to make his acquaintance, impressed me as rather the impertinent mood of a rich aristocrat than as the deep and earnest yearning of an enthusiastic soul. For these reasons I felt an inclination to avoid him, that I might not debase my own pious longing by his companionship.

But as though my fate was trying to reveal to me into what a dangerous connection with him man I should some day come, I met him again on the evening of the same day, stopped before an inn and apparently waited for me a second time—for he sat backwards in his carriage and looked back along the road in my direction.

"Sir," said he, "I have again been waiting some hours for you. Will you ride with me to see Beethoven?" This time my surprise was joined with a certain disgust. This extraordinary persistency in serving me could be only interpreted in one way—that the Englishman, perceiving my growing dislike for him, was endeavoring to force himself upon me for my own injury. I again refused his offer, with unbecoming irritation.

He cried out, haughtily, "Damn it, you seem to care very little for Beethoven!" and drove rapidly away.

This was, as it turned out, the last time that I met the Englishman during the whole of the journey that remained before reaching Vienna. At last I had the streets of the city; the end of my pilgrimage was reached. With what emotions I entered this Mecca of my faith! All the difficulties of the long and weary journey were forgotten; I was at my goal—within the walls that surrounded Beethoven's house.

I was too deeply moved to think of the immediate fulfillment of my project. I at once inquired, it is true, for Beethoven's dwelling, but only to take up my quarters in his neighborhood. Almost opposite the house in which the master lived there was a hotel, not too expensive for me; here I hired a little room in the fifth story, and prepared myself for the greatest event of my life—a visit to Beethoven.

After I had rested for two days, and had fasted and prayed, but had not taken a single look at Vienna, I summoned up my courage, left the hotel, and crossed obliquely to the marvellous house. I was told that Beethoven was not at home. This rather pleased me than otherwise, for I gained time to collect myself. But when the same answer was given to me four times before night, and with a certain heightened tone, I decided that this was an unlucky day, and gave up my visit in despair.

As I went back to the hotel who should not do me

with considerable cordiality, from a window of the first story but—my Englishman!

"Have you seen Beethoven?" he called to me.

"Not yet, he was not in," I answered, surprised at this repeated encounter. He met me on the steps and insisted with remarkable cordiality on my going to his room.

"Sir," said he, "I have seen you go to Beethoven's house five times to-day. I have been here a number of days, and took lodgings in this wretched hotel in order to be near him. Believe me, it is a very difficult task to get at Beethoven; the gentleman has many caprices. I called on him six times when I was first here, and was always refused. Now I have taken to getting up very early and sitting at the window until late in the evening, to see when he goes out. But the gentleman never seems to get out."

"You think then that Beethoven was at home to-day, but denied himself to me?" cried I, excitedly.

"Undoubtedly; you and I have both been turned away. And it is especially disagreeable to me, for I didn't come to see Vienna, or Beethoven."

This was very sad news for me. Nevertheless I made the experiment again the next day—but again in vain. The gates of heaven were shut against me.

The Englishman, who always watched my attempt with excited attention from his window, had at last received positive information that Beethoven could not be approached. He was thoroughly vexed, but immeasurably persevering. My patience, however, was soon exhausted, for I had more reason for it than he. A week had gradually slipped away without the attainment of my object; and the income from my gallops by no means permitted me a long residence in Vienna. I gradually began to despair.

I communicated my sorrows to the landlord of the hotel. He smiled, and promised to tell me the reason of my woes if I would swear not to betray it to the Englishman. Foreseeing disaster, I made the vow demanded of me.

"You see," said the trusty landlord, "hosts of Englishmen come here to see Herr von Beethoven and make his acquaintance. This annoys Herr von Beethoven so much and he has been in such a rage at the impudence of these people, that he has absolutely refused to admit any stranger to get admittance to him. He is a singular man, and this may be pardoned in him. It is an excellent thing for my hotel, however, for it is generally liberally patronized by Englishmen, who are compelled by their anxiety to see Herr von Beethoven to bring many guests along with them; otherwise would. Since you promise me, however, not to betray me to these gentlemen, I hope to find a means to secure your admittance to Herr Beethoven."

This was refreshing; so I had not reached the goal, because I—poor devil—passed for an Englishman! My presentiment was justified—the Englishman was my ruin! I would have left the house at once, for of course every one that lodged there was taken for an Englishman at Beethoven's, and I was already outlawed for this reason; but the Englishman's promise restrained me—that he would bring about an opportunity to see and speak with the master. The Englishman, whom I detested from my soul, had mean while begun all sorts of intrigues and bribes, but without result.

So several more fruitless days skipped away, during which the restraints upon my hope visibly diminished; till at last the landlord confided to me that I could not fail to meet Beethoven if I would go into a particular beer-garden, whither he went almost daily at a certain hour. At the same time I received from my counsellor certain favorable descriptions of the person and appearance of the great master, which would enable me to recognize him. I roused myself, and determined not to put off my happiness until to-morrow. It was impossible to catch Beethoven as he went out, for he always left his house by a back way; so that no follower was ever left for me but the beer-garden. Unfortunately, however, I looked there for the master both on this and the two following days without success.

At last on the fourth day, as I again directed my steps to the moon-stricken garden, the appointed hour, I perceived to my horror that the Englishman was cautiously and observantly following me at a distance. The wretch, perpetually watching at his window, had not let the fact escape him that I went out every day at the same hour and in the same direction. He had been struck by this, and at once suspecting that I had found some clue by which to trace out Beethoven, he had decided to take advantage of my presumed discovery. He told me all this with the greatest frankness, and forthwith declared his intention to follow me everywhere. In vain were all my endeavors to deceive him, or to make him believe that I had no other purpose in view than to visit, for my own refreshment, a beer-garden of a gentleman like him, and to follow me everywhere. He resolved, and I had my luck to curse for it. His tried rudeness, and sought to rid myself of him by insolence; far from letting himself be influenced by this, however, he contented himself with a gentle smile.

His fixed idea was—to see Beethoven; nothing else disturbed him in the least.

In truth, it was to be; on this day I was for the first time to behold the great Beethoven. No words can picture my ecstasy—or at the same time describe my rage, as, seated beside my gentleman, I saw approaching a man whose carriage and appearance fully bore out the description that the landlord had given me of the master. The long, blue overcoat, the tangled, bristling, grey hair, and more than these the features, the expression of the face, as they had long hovered before my imagination, pictured from an excellent portrait. No mistake was possible; I had recognized him in an instant! He passed us with short and hurried steps; surprise and reverence enchain my senses.

The Englishman missed none of my movements; he looked with curiosity at the newcomer, who withdrew into the most secluded corner of the beer-garden,—at this hour almost deserted,—ordered wine, and then remained for a time in an attitude of deep thought. My beating heart said to me—"It is he!" For a moment I forgot my neighbor, and looked with curious eye and unexpressed emotion upon the man whose genius had alone ruled over all my thoughts and feelings, since I had learned to think and feel. Involuntarily I began to murmur softly to myself, and fell into a kind of soliloquy that ended with the but two distinctly uttered words—"What a great—it is!"

Nothing escaped my accursed neighbor, who, bending close beside me, had listened with bated breath to my murmuring. I was roused in horror from my deep ecstasy by the words—"Yes, this gentleman is Beethoven! Come, let us introduce ourselves at once!" Filled with anxiety and disgust, I held the cursed Englishman back by the arm.

"What are you going to do?" I cried—"do you mean to disgrace us? Here—in such a place—so utterly without regard to common courtesy?"

"Oh," responded the Englishman, "it is a capital opportunity; we shan't easily find a better one."

With this he drew a kind of note-book from his pocket, and would have rushed forthwith upon the man in the blue overcoat. Beside myself, I seized the lunatic by the skirts of his coat, and cried out furiously, "are you sane and mad?"

This proceeding had attracted the attention of the stranger. He seemed to guess, with painful annoyance, that I was the subject of our excitement, and after he had hastily emptied the glass he rose to go away. Hardly had the Englishman turned his back, than he threw himself from me with such force that he cast his long coat-skirts in my hand, and threw himself in Beethoven's path. The latter sought to avoid him; but the wretch was before him, and making him a marvellous bow according to the latest English fashion, addressed him as follows:

"I have the honor to introduce myself to that very famous composer and most estimable man—Herr Beethoven."

He had no need to add anything further, for with his first word to Beethoven, casting a single glance upon me, he turned away with a backward look, and had vanished from the garden with the speed of lightning. Not the less did the irrepressible Briton show his intention to pursue the fugitive, when I seized, in a fury of rage, on the remnant of his coat-skirts. Somewhat astonished, he checked himself, and cried out in a singular tone:

"Damn it! This gentleman is worthy to be an Englishman, and I shall certainly make no delay in forming his acquaintance!"

During this terrible adventure, I put an end to every hope of mine to see the dearest wish of my heart fulfilled!

It was very clear to me that from this time forth every attempt to approach Beethoven in an ordinary fashion must be perfidious. In my numerous circumstances I had only to decide whether I would at once enter upon my homeward journey with my object unaccomplished, or whether I should make one last desperate endeavor to reach my goal. At the first alternative I hesitated to the bottom of my soul. Who, so near as this to the gates of the holy of holies, could see them close upon him without being fairly annihilated? Before I gave up the salvation of my soul, then, I would make one more desperate attempt. But what step was there for me to take—what way left for me to pursue? For a long time I could think of nothing definite. Alas! my consciousness was benumbed; nothing presented itself to my imagination but the remembrance of what I had passed through when I held the vile Englishman's coat-skirts in my hand. Beethoven! In the glance at my unhappy self during this frightful catastrophe I had not escaped me; I felt what such a glance must mean; he had taken me for an Englishman!

(To be continued.)

Handel's golden maxim was, "Learn whatever there is to be learned, and then go your own way."

25. *Alegro con brio.*

f

p

ff

ff

EXERCISE.

ETUDE.

Allegro vivace.

32.

V

Allegro vivace.

32.

p

cres.

f e marcato.

sf

p

poco

a

poco.

This page contains six systems of musical notation for piano. Each system consists of a treble staff and a bass staff. The music is written in a key with two flats (B-flat and E-flat). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

Key markings and instructions include:

- sf* (sforzando) in the second system, bass staff.
- p* (piano) in the second system, bass staff.
- marc.* (marcato) in the third system, bass staff.
- f* (forte) in the third system, bass staff.
- p* (piano) in the fourth system, bass staff.
- marc.* (marcato) in the fourth system, bass staff.
- con fuoco.* (con fuoco) in the fifth system, bass staff.
- f* (forte) in the fifth system, bass staff.
- con tutta forza.* (con tutta forza) in the sixth system, bass staff.
- ff* (fortissimo) in the sixth system, bass staff.

No. 14.

a. This exercise was invented for the exercise of the fourth and fifth fingers which from their construction and weakness need constant training. Nature has unfortunately left the outside part of the hand weak and thin, wedge shaped, for it appears that the primary use of the hand is not to *strike* but to *cling* hence it is formed to close up. This natural unfitness of the hand for piano playing makes technical practice an absolute necessity. This barrier must be leveled by mechanical means, and technic stands as a grand fortress that seeks vengeance on natural enemies to piano playing, and clears the way into the artistic world.

b. By exciting action in the weaker portion of the hand an increased flow of blood is drawn into that part, giving increased nourishment to the muscular fibres from which an increased amount of muscular power is developed; hence, the more vigorous the exercise, the greater will be the strength.

c. The chords are played with a crisp *staccato*, while the other hand maintains a firm *legato* throughout with a strong accentuation.

The musical score for exercise No. 14 is presented in two systems, each containing a piano (piano) part and a violin part. The piano part is written in G major (one sharp) and 4/4 time. It features a series of chords in the left hand, mostly triads and dyads, which are played with a crisp *staccato* articulation. The right hand of the piano part consists of a continuous, flowing melody with various fingerings indicated by numbers 1-5. The violin part is written in G major and 4/4 time. It features a series of chords in the left hand, mostly triads and dyads, which are played with a crisp *staccato* articulation. The right hand of the violin part consists of a continuous, flowing melody with various fingerings indicated by numbers 1-5. The score is divided into two systems, each containing a piano part and a violin part. The piano part is written in G major (one sharp) and 4/4 time. It features a series of chords in the left hand, mostly triads and dyads, which are played with a crisp *staccato* articulation. The right hand of the piano part consists of a continuous, flowing melody with various fingerings indicated by numbers 1-5. The violin part is written in G major and 4/4 time. It features a series of chords in the left hand, mostly triads and dyads, which are played with a crisp *staccato* articulation. The right hand of the violin part consists of a continuous, flowing melody with various fingerings indicated by numbers 1-5.

recent letter I see that he is aging fast, and the tremendous vigor which has hitherto characterized this wonderful old man is ebbing away. His playing still retains much of the old fire, and his interest in rising talent is as unabated as of old. He is surrounded by an unusually brilliant class this season. Elsewhere in this issue will be found an interesting account of his present activity. A recent summary of some living pianists says: "Liszt plays as he looks, masterly; Rubinstein, passionate; Von Bulow, imperious, intellectual; Scharachewka, fiery; D'Albert, untamed; Essipoff, refined; Grieg, clever; Brahms, scientific; Reinecke, precise, of the old school; Brull, delicate; and Clara Schumann, the most satisfactory and noble of all."

Anton Rubinstein will spend his summer at Peterhof, Von Bulow is at Frankfort. Vera Timanoff concertizing in Russia with great success. We are happy to see that despite the immense legacy left her by the Baron Steiglitz, Sophie Menter does not leave the profession she so adorns, and will resume her duties in St. Petersburg next fall.

Two new stars in the pianistic world, the sisters Ferrari, have made a hit in Milan by their fine playing. Another Italian pianist, Busoni by name, has been invited to play at the Gewandhaus in Leipzig, an honor not often accorded to foreigners.

Miss Marie Heimlicher, who created such a pleasing impression among us by a refined and intelligent pianist, has made quite a success in London.

At home there is not much to chronicle. The summer classes are beginning to be held. Mr. Sternberg and Mr. Riesberg are at Erie, Pa. Helen Hopokirk has not gone to Scotland, but is spending the summer at West Stock, Vt. Dr. Louis Mass is going to pass the vacation in Europe concertizing. Miss Helen Dudley Campbell was one of the soloists with Thomas' orchestra at the recent festival held in Indianapolis. Miss Nelly Stevens, just from Berlin, where she studied with the best masters, has created a desire to be heard again in our Western cities. Mr. Alexander Lambert, the well-known New York pianist, gave an interesting recital recently in Newark. It was made up of works of modern composers. Mr. Frederick Archer, the organist, surprised the New York people, who did not know of his fine piano playing, with an excellent programme, in which he proved by his variety of style, technique, and interpretation that a good organist could also be a good pianist. Mr. Archer played the 6 sharp Sonata of Beethoven in a masterly manner, and, in fact, through the whole programme displayed qualities as a pianist that ranks him very high.

The Musical Fund Society of this city has completed arrangements for the formation of a choral school for the training of boys and girls. The hall on Locust Street will be fitted up with accommodations for three thousand voices. This is an excellent idea, and we trust it will prove an encouraging success.

Questions and Answers.

[Questions pertaining to the study of the Piano-forte will receive attention, and answers appear, usually, in the following month, if received before the expiration of the current month. The writer's name must accompany letter to insure an answer.]

QUES.—Will you please answer these questions in THE ETUDE: Give me some abbreviation in reading printed music. When sharps or flats occur to say the note and say sharp or flat take too long, and I cannot read the music quite as I might if I had some abbreviation.—G. T. C.

ANS.—Do not quite comprehend your question. If your teacher requires of you that every note, with its sharp or flat, be uttered before playing, we know of no abbreviation, but question the value of such procedure, except with the very youngest beginner. If you desire an abbreviation of our present system of notation again, there is no help for you except it be a thorough knowledge of harmony.

QUES.—In the June issue of THE ETUDE, in answer to M. N.'s question "How many forms of the minor scale are there?" The answer is two. I have been taught three forms, the Harmonic, played half tone between 2 and 3, 5 and 6, 7 and 8, ascending; descending the same. The Melodic, half tone between 2 and 3, 7 and 8 ascending; descending, between 2 and 3, 5 and 6, 7 and 8. The Dialectic, half tone between 2 and 3, 7 and 8, ascending; descending, between 2 and 3, 5 and 6. Please inform me if these are right, and which should be taught to pupils just beginning, and oblige a new and interested reader.—F. D.

ANS.—There are three combinations, but only two distinct minor scales. One of the forms, you will observe, has no distinct succession, but is formed from the ascending of one and the descending of another. There are other combinations possible, but these are only used for technical practice, and have no theoretical value.

Your classifications differ from any other we have found. What you call the "Melodic" is usually known as the *mixed*, and the "Dialectic" in your classification as the *melodic*. The Harmonic scale should be taught first.

QUES.—Is there any history connected with the piece "Farewell to the Piano," by Beethoven?

ANS.—We believe this piece to be spurious. If its history were known, some artful music publisher would no doubt be responsible for the "composition" and its sentimental title. Beethoven would have created his farewell to the piano in keeping with the rest of his works, and not by such an insignificant thing as this. There is no mention of any such work in the catalogue of his complete works.

There is also a second title given the piece. It is stated that it is "His last composition." What nonsense! Beethoven was deaf about fifteen years before he died, and did not then play piano, and his last composition is known to be a string quartet.

There are many such unauthorized pieces extant. There is one similar to this which is entitled "Weber's Last Idea," which is not Weber's at all, but Reissiger's, his friend.

QUES.—Two stories of Haydn's Farewell Symphony are given. One that Prince Esterhazy determined to reduce his expenses by dismissing his orchestra, who were very unwilling to go. Haydn composed his Farewell Symphony for the occasion of their last appearance, and when the Prince saw the musicians one by one cease playing and depart, he saw the meaning of the symphony and retained the players. The other is that the orchestra, detained so long at Esterhazy, away from their families, determined to go to Haydn to have him intercede with the Prince. Haydn announced shortly that a new symphony by Haydn would be performed that night for the first time. All the piece was as usual until the middle of the finale, when the musicians, two at a time, blew out their candles and departed, until only the favorite violinist and Haydn were left, when the Prince told them they should go to their homes next day if they wished. Which is the true account?—M. S.

ANS.—The latter.

TOO MUCH INDEPENDENCE.

The fortunate possessor of recognized talent too often presumes upon his position, and the extent of indulging in rudeness toward his apparent inferiors. A well-known music teacher, whose lessons are in constant demand, thus takes advantage of the prestige given by his ability, and so unmercifully snubs his pupils that they tremble at beginning a lesson, and are in quite a serious state of excitement at its close. He, it is probable, never received the deserved rebuff accorded to a feminine ego in the same profession.

This woman—let her be Fräulein L.—was an excellent teacher. She numbered her pupils by the score, and could not possibly receive all applicants for her services. As her prosperity grew, her brusqueness increased, so that she was only tolerated by parents and pupils as a necessary evil.

One day, a lady called to discuss with her the advisability of giving her daughter an advanced course in music. Mrs. M. is both courteous and serene; her behaviour is a product of true Christian kindness, filtered through a knowledge of social observances.

"I have called, Fräulein L.," she began, as the latter entered the room, "to ask your advice in regard to placing my daughter."

"Very well, send the girl to me and I'll try her voice," said Fräulein L., who had remained standing before her visitor.

"But I wish first to—" "I can't stop to talk. Send her along, and I'll see what can be done with her."

"I will only detain you!"

"You won't detain me at all, for I shan't stay. My time is money. Send the girl to me now."

By this time the visitor realized that Fräulein L. was not the sort of teacher she wished to engage, but she determined that, come what would, she would finish a sentence. "I particularly wish to place my daughter," she began.

"You know my name and my terms. If you don't, there's my card. Send the girl along."

"I particularly wish to place my daughter!" repeated Mrs. M.—with unblemished serenity.

"I've just time for one more pupil, and I can't keep the chance. To-morrow at ten."

"I particularly wish to place my daughter!" By this time, Fräulein L. was arrested by something familiar in the sound of the words. She paused. This was Mrs. M. a lady of good family, and one who, she knew, had knowledge of music, but who is also well-bred. You are not that person. Good morning, Fräulein L.!"

The Wisdom of Many.

ONE may profit even from artists of the third or fourth rank. Strauss and Lanner are models in the narrow sphere of their musical compositions.—R. SCHUMANN.

Before the artist can hope to harvest sweet fruits, he must pass many a day of bitter experience.—MORITZ HAUPTMANN.

Natural gift may produce a poet, but it does not make a musician. The highest perfection is reached only by untiring practice and almost ceaseless work.—F. BRENDL.

In matters of art, critical comparisons are unjust. All that is good and beautiful in itself deserves praise and admiration.—FERDINAND HILLER.

When a great orator in Athens received the wild applause of the audience, he turned to a friend, remarking, "Is it possible that I said something foolish?"—H. NEY.

If you find that you are not understood and appreciated by all, take consolation from the fact that he who tries to please all is on a dangerous undertaking, and is showing signs of weakness.—F. V. SCHILLER.

It becomes an artist to respect the prominent representatives of his own art, and to pay homage to their superiority. Let him not vainly try to blow out the big flame, in order that the light of his tallow candle may shine brighter.—FELIX MENDELSSOHN BARTHOLODY.

One endowed with talent, and yet unable to rise above mediocrity, should ascribe his failure to himself rather than to external causes. He does not cultivate his gifts as he could and should, and generally lacks the iron will of perseverance, which alone can conquer obstacles in the way of success.—MEDELSSOHN.

"On the other side of the mountain there are also people living." This German aphorism is well worth to be understood by those artists who are so prone to adopt the selfish motto of Louis XIV. "I am the State." Be modest! You haven't invented or discovered anything which others before you have not also done; but even if you were a genius and an original, do not forget that you owe those rare gifts to Him, who endows others equally besides yourself.—R. SCHUMANN.

When music made herself independent from her sister arts by the rapid strides for improvement, she could no longer remain within the narrow path of nationality. While yet in her infancy she showed the characteristic traits of the nations among whom she was cultivated. In the *Lied* (song)—that is, when the harmony is wedded to poetry,—then alone the national individuality may be preserved, and only in this sense may we speak of German, Italian, or Oriental music.—BAMBERG.

The following incident in the career of the operatic singer, Madame Schroeder-Devrient, may serve as an illustration to show how a great work of art can inspire a great genius: Gluck, the composer of the two operas, "Iphigenia in Aulis" and "Iphigenia in Tauris," advised the greatest exponent of his operas, Madame Schroeder, to study antique sculpture in the museums. She afterwards asserted that she owed the immense success in personating Klytemnestra grieving over her lost child, Iphigenia, to the study of the wonderful ancient statue of Niobe, in whose features the deepest despair and grief of a mother bereft of her children were so indelibly expressed, as to enable her to render henceforth Gluck's masterpieces in the spirit and the conception of the master.—EMIL NAUMAN.

TEACHERS' DEPARTMENT.

(Continued from page 148.)

Young people from their very nature have very little constancy; to force them would be to give them pain, and cause them to offer some resistance. And woe be to the teacher when his instruction becomes a torture. Many teachers think that to proceed profoundly they must adhere to one lesson until it is thoroughly drilled into the scholar; while under certain circumstances nothing can be more unreasonable or fatal, or more certain to create bad feeling and disgust. If the pupil understands what has been taught, it is quite sufficient; the details will come in another time. If the exertion of the faculties of our scholars is overworked, and they become listless and fatigued, everything beneficial is lost. There may be cases where even weariness makes its appearance before the pupil has really understood the matter in hand; in such cases we must proceed at once to something new. This will excite a new interest, and there will be abundant opportunity to return to the former lesson, and make up for the deficiencies; then something will be really gained by the change. Every intellectual activity becomes quickened and more permanent the more it is varied; the same may be said of the desire to learn. What, for example, is gained by insisting upon a pupil playing the same exercise over and over again for half an hour, because he did it incorrectly the first or second time? Can we by such a course cause him to succeed at once? Certainly not. He will only feel disgusted and annoyed, which will make the matter worse instead of better. This example holds good in most cases: "Never attempt to teach too much at one time," not in quantity (for most children like to have their minds filled with quantity) but in quality. Let us not, therefore, carry our instruction so far as to tire the pupil, remembering always that a lively variety imparts new energy, and often induces the pupil to exclaim at the end of the lesson, "What, over already?" Then we shall be satisfied that he has learned more in that one hour than in ten or twenty of dry repetitions, or the harping upon one string.

CLIMAXES.

"Who was that gentleman with whom you were so intimate last night at the concert?" asked one Austin lady of another.

"He is a four-handed acquaintance of mine. We play duets together on the piano."

Rosini used to get the best of those who wished to talk him to death. He had only one chair in his reception room, and the bores were ashamed to occupy that too long, and keep others standing; good idea.

At an organ concert in the Music Hall the audience was once amused to hear a bit of conversation that was not intended to be public. The organ pealed through the hall with every stop out, and just as it sometimes will, indulged in a remarkably piano passage, and in the unexpected stillness an old lady was heard to remark aloud, "We always fries 'em in butter."

Cherubini had an adopted daughter to whom, when she married, he gave the best Erard piano he could at those times obtain. To a gentleman who remarked that the piano would be of very small personal use to the young bride, since she could not play, he replied, "My dear sir, I mean to dine there frequently, and do you think I would have given her a piano if I did not know that she cannot play?"

A lady in Bedford, who lived near a church, was sitting by the window listening to the crickets which were loudly chirping, the music from the choir rehearsal being faintly audible, when a gentleman dropped in familiarly, who had just passed the church, and had the music full in his mind. "Witness a noise they are making to-night," said he. "Yes," said the lady, "and it is said they do it with their hind legs."

"Yes, I do not deny that he gives some money away in charity, but he takes care that everyone shall be aware of the fact; now, as the proverb says, the right hand should not know what is done by the left."

"Oh! that is a stupid proverb, the invention of a pianist who could not play properly."

HINTS AND SUGGESTIONS.

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